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ATTITUDES OF SKATING COACHES TOWARD TEACHING CREATIVE SKATING

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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Murray H. Smith

Date October 13, 1981

FOR DAD

Ten Years Gone

Kind, Generous and Honest

Love You Always

ABSTRACT

The inspiration for this work came from the author's life long love and involvement with the "sport-art" of figure skating. The emphasis in this activity has been inappropriately placed on the technical execution of stunts. Concern for the development of the artistic or expressive skater is sadly lacking.

Literature from the fields of Fine Arts, Education and the Social Sciences was reviewed and attempts were made to relate the research to the topic "Creativity in Ice Skating." The review of the literature concentrated on two authors: P. Torrance in the field of Education and Creativity and D. Berlyne in Psychology and Creativity. The author showed a basic agreement with their philosophies.

It was decided to survey the attitudes of the instructors at seven of Edmonton's most successful and competitive clubs. A questionnaire concerning the promotion and instruction of "Creative Ice Skating" was conducted. Twenty-nine of a total of thirty-five teachers involved in the survey responded. This resulted in a return of eighty-three percent.

In general, the respondents were supportive of the author's premise that it is necessary for instructors to promote and encourage creative response in their figure skating pupils. Unfortunately, there are some problems such as time, expense and availability of qualified choreographers that limit the immediate practicality of such an endeavour.

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I wish to express my gratitude to the members of the committee. My advisor, Dr. Al MacKay, was outstandingly knowledgeable in all aspects of the study: a fine coach! Dr. Dave Sande sustained emotional strength by his unfailingly humane approach. Dr. Murray Smith proved inexhaustible in his suggestions of invaluable references. Each was most positive and supportive in his approach and consistently displayed confidence in my ability to complete the task.

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TABLE OF CONTENTS

CHAPTER		PAGE
I	AN INTRODUCTION TO THE STUDY	1
	The Situation	1
	A State of Turmoil	2
	Some Problems are Developing	3
	A Remedy?	5
	Definition of Terms	8
II	A LOOK AT THE LITERATURE	21
	Characteristics of Creative People	21
	Inhibitors	27
	Aesthetics and the Sciences	33
	Psychology - Psychobiology - Aesthetics	37
	Motivation - Exploration - Collation - Expression	40
III	METHODOLOGY	44
	Sample	44
	Instrument Design	46
	Instrument Distribution and Collection	48
IV	RESULTS	50
	Responses and Comments	50
	Extrapolation of Data	51
	Extrapolated Data - Modal Response	52

CHAPTER PAGE

V CONCLUSIONS 58

Conclusions 58

Limitations 61

Positive Criticisms of Respondents 63

Recommendations 64

BIBLIOGRAPHY 66

APPENDIX A. THE QUESTIONNAIRE 73

CHAPTER I

AN INTRODUCTION TO THE STUDY

The Situation

Ice Skating

In its various forms, "Ice Skating", is a favorite pastime for many people residing in the Earth's temperate zones. The predominance of winter in this region has probably been the major factor contributing to this phenomenon; however the increasing availability and efficiency of artificial ice equipment is obliterating seasonal constraints of the activity.

Most of us recognize four types of skating.

1. Hockey....."The Game"
2. Speedskating....."The Race"
3. Recreational Skating....."The Pleasure"
4. Figure Skating....."The Sport"?..."The Art"?

"?" Skating

Although the concern of this treatise lies within the realm of Figure Skating, a term employed for years to identify one particular type of Ice Skating, the author feels it a necessity to express his disagreement with the widespread usage and general acceptance of this designation. Certainly "Figure Skaters" spend hours etching handy little 3's on figure 8's; but they also perform complicated jumps, spins and footwork to music, in an artistic dance-like manner. So: is the title "Figure Skating" truly representative of all aspects of the activity?

A State of Turmoil

This sport, art, or whatever, is in a state of political and philosophical agitation; as is demonstrated by constant rule and attitude changes. Fifty years ago the school figure aspect constituted approximately seventy percent of the international competitor's final mark. Over the years the value of these compulsories has dropped approximately fifty percent with other aspects such as artistry, expression, technical difficulty of stunts, etc., coming to the fore.

Public interest has been responsible, to a great degree, for this shift because few of us wish to observe a skater execute complicated figures and compulsory dances. They, in fact, can be quite boring; not only to watch, but to execute. It seems that we would rather view the free skating -- free dance routines, and the integration of artistry and technique.

An analogy could perhaps be drawn to the musician in concert. His audience has little interest in listening to musical scales played in monotonous repetition. Attention is more readily given to a musician's ability to perform complicated classics or expressive improvisations.

The author does not wish to give the impression that he is in total disagreement with the instruction of compulsories. The value of basic skills is obvious to the educator. However: well over fifty percent of the traditionally trained skater's time is spent in practice of school figures, compulsory dance patterns, and "set" jumps, spins, etc., and yet the value of such activity seems to be disintegrating in the eyes of judges, skaters, coaches, but most importantly, audiences the world over.

Some Problems are Developing

1. North American and Western European coaches are beginning to see that their traditional manner of training their skaters is not working as effectively as methods employed by the Soviets and Eastern Europeans. Western skaters are often considered "over the hill" before they reach twenty and they are rejected from the system unless they turn professional (accept money for exhibition skating or teaching). However, several Russian skaters, and dancers for that matter, peak in their thirties and retain their titles for several years in succession.
2. Our coaches are often secretive with their ideas and they avoid the discussion of their teaching techniques with others for fear of aiding the competition.
3. Judging is becoming more subjective and political.
4. Unlike dancers, who conscientiously train both sides of their bodies equally, skaters are terribly one-sided. The general feeling is that the skater does not have the time and energy to perfect both directions and the result is that jumps, spins, steps, etc., become dominant on one side of the body.
5. Ice time, equipment, and lessons are extremely expensive; consequentially the better skaters must come from wealthy families. The "thing" is to have private lessons (at exorbitant prices) while the use of group lessons could be educational and innovative.
6. The physical education program within our school system is in great need of a "package program" simple enough for any school teacher to understand and instruct his pupils in proper skating basics and technique. We could develop our future champions from

the general population rather than limiting our scope to the elite.

7. Traditionally, the skater goes from spin to jump with little artistry. Emphasis has been on the difficulty of the "trick" rather than the expressive communication of an idea. It is a rarity to observe one actually get into the mood and rhythm of the music: few skaters truly "step in time".
8. Training in ballet is often an expected co-requisite for the skater, however there are other forms of dance that could be as useful and perhaps less restrictive in nature.
9. Most skaters, especially males, are severely inhibited when it comes to being expressive and artistic (ie. use of the arms). The use of flow, fine touch, and extension is often avoided.
10. Coaches and skaters alike are becoming frustrated with the closed attitudes that prevail in the skating system and the result is that they are quitting in bitterness.
11. There is a need for a blending and exchange of instructional talent. Skating teachers should make serious attempts to team teach.
12. Off-ice training is sporadic and unorganized. Figure skaters require intensive programs in dance, gymnastics, music therapy and appreciation.

In short, the problem is that traditional methods of training skaters yield highly technical skaters who demonstrate little individuality and creative imagination.

A Remedy?

It becomes more and more obvious that something must be done to free the skating world of its many problems. The author wishes to suggest that our modes of instruction must become "Creative", our attitudes must be more open and our teaching styles less traditional in nature.

As the Movement Educators are well aware, effecting change within any large system, be it the education or the skating system, takes years of time and a great deal of dedicated effort. Many coaches and administrators of figure skating are quite satisfied with the status quo. Traditional rules and teaching methods offer security.

Famous Canadian skater Toller Cranston speaks of some of the difficulties encountered when one attempts to "pioneer" a new field.

> I have been called the pioneer of artistic skating, and although I actually don't like that description, I know what people mean. The true pioneer, however, of my kind of skating was the man now known as the father of modern figure skating -- Jackson Haines. He was a hundred years ahead of his time, a great skater, and a fabulous performer in every sense of the word. Like so many pathfinders he was bitterly resented, and only a handful of people could appreciate and understand what he was trying to do. Strangely, on the night before he died, he wrote, "I predict a hundred years will pass before my dreams for artistic skating will come to be realized." He died in Finland in 1879. He gave to the world the foundations of creative skating, yet few people know his name. There are so many parallels between myself and that man that sometimes I believe I am his reincarnation. Like me he was born in Canada; he was misunderstood, ridiculed, and stifled. He too was a painter. I feel more and more that I am tied to him by a bond that transcends time -- that, should I ever meet him, I would know him well.
>
> (Oglanby, 1975, p. 109)

Toller is a very honest and open young man. He says what he thinks and it gets him into trouble with the more conservative types. Consequently he lost his opportunity to become a world champion by speaking out against obvious inconsistencies in international judging. His attempts to produce an "Ice Show" that would stress the art of skating over costuming and lighting stirred up considerable interest over North America for a year or so, but eventually financial distress resulted in the closing of the show.

The following excerpt from and article on John Curry's "Icedancing" hints that he faced some problems similar to Toller's:

> In 1976 John Curry came to the foreground in the world of figure skating by winning the British, European and World Championships and an Olympic Gold Medal. Curry accomplished this remarkable feat in spite of the fact that he was known then to be an innovative and different type of skater; tags which, in skating circles, are akin to the kiss of death.
>
> Subsequently Curry retired from competitive skating and went on to promote his particular brand of skating which he calls icedancing* and is an amalgamation of elements of skating and elements of classical ballet. To that end he formed his own company and In November of 1976 Curry's show "Icedancing" opened in New York.
>
> In "Icedancing" Curry and a company of eleven skaters performed works choreographed by Curry himself as well as works choreographed by dance choreographers Kenneth MacMillan, Twyla Tharp, Donald Saddler, Jean Pierre Bonnefous, Norman Maen, Peter Martins and William Whitener. The skating and the dancing public flocked to see the show and it ran successfully for six weeks.
>
> Various dance critics covered the show. Marianne Darrow wrote in Skating Magazine: "Whether John Curry is a skater who dances or a dancer who skates, he is at the center of a gathering ice storm as he blends the two disciplines into what may well be a new art".
>
> Arlene Croce, of The New Yorker, wrote: "There are skaters who are dancers and there are skaters

> who are dancers who are artists. Curry is one of the latter ... Ice dancing comes at a time when audiences are ready to look at skating as a performing art and demand more taste and sensitivity in its presentation than they customarily get from the big arena shows."
>
> Nancy Goldner, in The Nation, put it quite bluntly: "Ice dancing may be the first tasteful ice show in the history of mankind." But in the same article she also wrote: "Whether Curry's gift for intelligent skating can be the basis for a new art form, as the publicity broadsides have hinted, is of course the big question behind the Icedancing enterprise."
>
> Curry himself explains "Icedancing" in an article written by John Gruen for The New York Times: "The emphasis of my show is on choreography, musicality, style and presentation, and my aim is to present skating as something of taste, as well as excitement, and to bring out the artistic potential of skating."
>
> * Curry's icedancing is not to be confused with the ice dancing category in competitive figure skating.
>
> (Tulenko, 1980, p. 34)

Toller Cranston and John Curry are to be admired for their unending dedication to the "liberation" of figure skating, however progress is slow. It is the author's opinion that change must come from without the skating system. A major philosophy of a University should be to question the status quo and to facilitate change. Few skaters go academic and so it appears that there is little research in the sport. However, it is a personal goal to see the promotion of "Creativity in Ice Skating".

There seems to be a wealth of documented information in the areas of Creativity in Art, Music, Dance, Psychology and Education; but none in Skating. Chapter II will be a consideration of some of the literature in these Fields, and then perhaps some parallels could be drawn to skating, but first, an attempt to define terms.

Definition of Terms

The concept of "Creativity" is broad and quite difficult to "pin" down. This is readily demonstrated by the following illustration of synonyms given as dictionary definitions for the root word "create" and some of its off-shoots.

CREATE

Discover	Invent	Originate	Imagine	Produce
educe	originate	begin	conceive	construct
expose	contrive	initiate	create	make
find out	find	arise	originate	fabricate
ascertain	fabricate	cause	invent	evolve
determine		procure	fabricate	coin
unearth	Inventive	induce	coin	
unfold			devise	
learn	creative	Original	scheme	Productive
	original		plan	constructive
	productive	novel	fancy	
		primary	idealize	
		fresh	improvise	
		new		
		inventive	Imaginative	
		creative		
			creative	
			original	
			inventive	
			productive	

(Webster's, 1965, 1974, and American Heritage, 1977)

The nature of this study brings five words into constant use. They are:

Create Originate Art Aesthetic Skate

A closer consideration of these terms is necessary at this point. The writer will attempt to do this through dictionary denotations, and a look at some of the literature in the fields of Fine Arts and Psychology.

Create

to bring into existence
to bring about by course of action
cause,make
to produce through imaginative skill
design, invent
(Webster's, 1974, p. 91)

cause, originate, give rise to, bring to pass;
bring about, produce, develop, procure, induce, evoke,
elicit, provoke, fashion, make, form, mold, manifest
(Roget's, 1965, pp. 42, 43)

Creation

the act of creating; esp. the act of bringing the world into existence from nothing
the act of making, inventing or producing
something that is created ... as an original work of art

Creative

having the power or quality of creating
productive
having the quality of something created rather than imitated original
(Webster's, 1974, p. 91)

generative, original, causal, productive, formative
(Roget's, 1965, p. 43)

imaginative
(American Heritage, 1977, p. 169)

Creativity

ability to create
(Webster's, 1965, p. 195)

"Discover" and "Invent" are often used as synonyms for the word "Create"; however, "Discover" implies previous existence, while "Invent" suggests new, original, or first.

Discover

to make known or visible
to obtain sight or knowledge of for the first time, find, ascertain, determine, unearth, learn
presupposes exploration, investigation, or chance encounter and always implies the previous existence of what becomes known
(Webster's, 1965, p. 238)

to find out; to bring to light
(Webster's, 1974, p. 110)

to arrive at through search or study
to be the first to find, learn of, or observe
(American Heritage, 1977, p. 206)

find, determine, evolve, fix upon, find out, spot, fathom, bring out, draw out, educe, elicit, bring to light, dig up, unearth, disinter, disclose, unmask, unveil, unfold, uncover, expose, bring to light
(Roget's, 1965, p. 133)

Invent

find, discover
to think up or imagine: fabricate
to create or produce for the first time: devise
sym. create implies an evoking of life out of nothing or producing a thing for the sake of its existence rather than its function or use; discover -- presupposes pre-existence of something and implies a finding rather than a making
(Webster's, 1965, p. 445)

to devise something new or an improvement; to contrive, to originate
(Webster's, 1974, p. 199)

to conceive of or devise first, originate
to fabricate; make up
(American Heritage, 1977, p. 375)

Inventive

adept or prolific at producing
creative
characterized by invention
(Webster's, 1965, p. 446)

resourceful
(Webster's, 1974, p. 199)

Create

To create is to originate, and it follows from this that prior to creation the creator does not foresee what will result from it.
(Tomas, 1964, p. 100)

To create something means to make it nontechnically, but yet consciously and voluntarily. Originally, create means to generate, or make offspring, for which we still use its compound "procreate", and the Spaniards have criatura, for a child. The act of procreation is a voluntary act, and those who do it are responsible for what they are doing; but it is not done by any specialized form of skill. It need not be done (as it may be in the case of a royal marriage) as a means to any preconceived end. It need not be done as a means to any preconceived plan. It cannot be done (whatever Aristotle may say) by imposing a new form on any pre-existing matter. It is in this sense that we speak of creating a disturbance or a demand or a political system. The person who makes these things is acting voluntarily; he is acting responsibly; but he need not be acting in order to achieve any ulterior end; he need not be following a preconceived plan; and he is certainly not transforming anything that can properly be called a raw material. It is in the same sense that Christians asserted, and neo-Platonists denied, that God created the world.

(Collingwood, 1964, pp. 7)

Bruner: 1976 on the Creative Product:

If the creative product has about it anything unique, it is its quality of surprise. It surprises, yet is familiar, fits the shape of human experience.

> This being the established meaning of the word, it should be clear that when we speak of an artist as making a poem or a play, or a painting, or a piece of music, the kind or making to which we refer is the kind we call creating. For, as we already know, these things, in so far as they are works of art proper, are not made as means to an end; they are not made according to any preconceived plan; and they are not made by imposing a new form upon a given matter. Yet they are made deliberately and responsibly, by people who know what they are doing, even though they do not know in advance what is going to come of it.
>
> (Collingwood, 1964, pp. 7 & 8)
>
> In order that a work of art should be created, the prospective artist must have in him certain unexpressed emotions, and must also have the wherewithal to express them. In these cases, where creation is done by finite beings, it is obvious that these beings, because finite, must first be in circumstances that enable them to create. Because God is conceived as an infinite being, the creation ascribed to him is conceived as requiring no such conditions.
>
> (Collingwood, 1964, p.8)

Creative -- Original

It seems simple enough to state that the "Creative Skater" is usually considered to be "Original" as well. Perhaps we should follow close to Ray Wilbert's (an experimental psychologist) views on original thinking as the production of new ideas: "new means new to the thinker, whether or not someone else has already conceived that idea" (1967, p.3). In reality, as instructors of skaters, we cannot expect our students to originate a totally new move every time they attempt to create! A more realistic expectation is that they discover something that they alone have never before "felt" even though some other skater may have experienced the same thing in some other time or place.

Originate

to give rise to
initiate
to take or have origin
begin
(Webster's, 1965, p. 595)

to bring into being
to initiate
to begin
to arise
(Webster's, 1974, p. 262)

Original

primary, first
fresh and novel
creative, inventive
(American Heritage, 1977, p. 501)

a person of fresh initiative or inventive capacity
(Webster's, 1977, p. 501)

Interestingly enough Wilbert (1967) feels that the unconscious mind is a fine source of original ideas: ". . . one way to solve a problem is to forget it for awhile, during which time the unconscious mind will work on the problem and present a solution, usually when the individual is not expecting it" (p. 45). He continues: "Basically, a man works on a problem unsuccessfully, there is a period of rest from the work, and the problem is solved after this period of rest" (Wilbert, 1967, p. 45).

In the opinion of Tomas (1964) a work of art is creative if it is original but not necessarily if it is novel.

> Although we do not judge a work to be a work of creative art unless we believe it to be original, it is not enough that we should judge it to be merely different or novel. In discourse about art, we use "creative" in an honorific sense, in a sense in which creative activity always issues in something that is different in an interesting,

important, fruitful, or other valuable way.
(p. 100)

To the author, skating is art; as well as sport. Tulenko's article on John Curry demonstrates the more traditional view:

> To understand what Curry and his icedancing are all about it is necessary to look into the genesis of the form. Figure skating, invented in the 1960's by American ballet dancer Jackson Haines, wavered undecided between art and athletics for years. The style that eventually emerged and is prevalent in competitive skating today emphasizes athletics; art has been delegated to the puffiness on the sleeves of the skaters' costumes. Skating programs seen in competition today consist of moves designed solely to demonstrate the strength and the athleticism of the skater. Thus in recent years skaters perfected the triple revolution jump and came up with the back somersault on ice. In this environment Curry's sensitive and balletic style of skating is radical.
>
> (Tulenko, 1980, p. 36)

Toller agrees that the emphasis in skating must move from the technical to the artistic:

> The basis of all art is sincerity. To be yourself, to rely on your own judgement, your own gut feeling of what is right. The thing I personally value above everything, even technique, is concept. To be a genuine individualist requires a great deal of strength and courage. It is never easy to chart new territory, to cross new frontiers, or to introduce subtle shadings to an established color.
>
> In skating the difference between a great performance and a mediocre performance is primarily a matter of conviction. The skater must make the audience believe in him as fiercely as he believes in himself. It isn't a question of how many triple jumps he can land or how many times he falls. What really counts is the total overall impression he leaves behind. The degree of personal involvement.
>
> (Oglanby, 1975, p. 111)

Art

representation, depiction, imitation,
illustration
delineation, imagery, portraiture, design

(Roget's, 1965, p. 159)

skill in performance acquired by experience,
study or observation
human ingenuity in adapting natural things to
man's use
a branch of learning, one of the humanities
the liberal arts
an occupation requiring knowledge or skill
a system of rules or methods of performing
particular actions
systematic application of knowledge or skill
the conscious use of skill, taste, and creative
imagination in the production of aesthetic
objects
the craft of the artist
the fine arts
a personal unanalyzable creative power

(Webster's, 1965, p. 49)

the activity of creating beautiful things
works such as paintings or poetry, resulting
from such activity
a branch of artistic activity, as musical
composition, using a special medium
and technique
the aesthetic values of an artist as expressed
in his works
any of various disciplines, as the humanities,
that do not rely exclusively on the
scientific method

(American Heritage, 1977, p. 40)

Artist

one who creates works of art, esp. a painter
or sculptor
a public entertainer

(American Heritage, 1977, p. 41)

one who professes and practices an art in which
conception and execution are governed by
imagination and taste
a person skilled in one of the fine arts

an adept or skillful public performer or
entertainer, artiste
a musical or theatrical entertainer
(Webster's, 1965, p. 50)

Artistic

skillful, dexterous, adroit, expert, apt,
handy, quick, deft, ready
smart, proficient, good at, at home in,
master of, accomplished, clever, able,
ingenious, felicitous, gifted, talented,
resourceful
inventive, shrewd, sharp, cunning, neat-handed,
fine-fingered
technical, scientific
(Roget's, 1965, p. 203)

aesthetic -- stresses the point of view of one
who produces art and thinks in terms of
creating beauty or form
(Webster's, 1965, p. 50)

Vincent Tomas (1964) is of the opinion that creativity in art should be "original work" (p. 100), and under the "critical control" (p. 99) of the artist. He states that the term "creative art" should not apply to any activity which does not result in the product having positive aesthetic or artistic value.

> To the degree that a work lacks coherence and lucidity, to the degree that it is not a unified whole the relations between whose parts are felt by aesthetic intuition as necessary, not fortuitous connections, to that degree it will fail to be a work of creative art. Now a reason or ground for a judgement that something is not a work of creative art, I suggest, is not merely that the work as we see it lacks coherence and lucidity. Rather, this lack in the work is taken as evidence of a lack of control by the artist over the activity to which the work owes its origin, or of coherence and lucidity in him. And if this were so, then what he produced would not be a work of creative art. (p. 101)

Ducasse agrees with this idea of control, but his definition of art is somewhat scientific and unemotional.

> Art, in the broadest sense of the term, is activity which is consciously so controlled as to produce a result satisfying some specified condition.
>
> (Ducasse, 1964, p. 75)

However, he offers some interesting comments concerning the gifted artist's creation of a work of art.

> There are exceptional cases on record, where, in highly gifted artists, even the feeling which a completed elaborate work of art objectifies appears to have been present in its fullness and vigor at the very start. (p. 82)
>
> Or again, the case of Mozart: The piece, he tells us, came to him as a whole, often in bed, or when he was walking. It articulated itself in his head, till he "heard" it, not as a succession of sounds, but, as it were, "all together". (p. 153)

The author wishes to consider the skater as being an "artist" if he is taking a creative approach to his training, and if he searches for new and varied ways of being more expressive in his movements.

Aesthete

> one having or affecting sensitivity to the beautiful; esp. in art
>
> (Webster's, 1965, p. 15)
>
> a disciple of aestheticism; a lover of the beautiful
>
> (Webster's, 1974, p. 11)
>
> one who cultivates or affects a superior appreciation of the beautiful
>
> (American Heritage, 1977, p. 11)

Aesthetic

relating to or dealing with aesthetics or the beautiful
artistic
appreciative of, responsive to, or zealous about the beautiful

(Webster's, 1965, p. 15)

of, pertaining to, or sensitive to the beautiful
artistic

(American Heritage, 1977, p. 11)

artistic, picturesque, pictorial, enchanting
attractive, becoming, ornamental

(Roget's, 1965, p. 254)

Aesthetics

a branch of philosophy dealing with the nature of the beautiful and with judgements concerning beauty
the description and explanation of artistic phenomena and aesthetic experience by means of other sciences (as psychology, sociology, ethnology, or history)

(Webster's, 1965, p. 15)

the laws and principles determining the beautiful in nature, art, taste, etc.

(Webster's, 1977, p. 11)

the branch of philosophy that provides a theory of the beautiful and of the fine arts
Greek -- aisthetikos; pertaining to sense perception

(American Heritage, 1977, p. 11)

Aestheticism

a doctrine that the principles of beauty are basic to other, esp. moral principles
the advocacy of artistic and aesthetic autonomy
devotion to or emphasis on beauty or the cultivation of the arts

(Webster's, 1965, p. 15)

Artistic-Aesthetic

Respected educational psychologist Daniel Berlyne offers some enlightenment concerning the relationship of these two terms.

> . . . the artistic has usually been regarded as a special case, but of course a singularly important one, of the aesthetic. The prevailing view has been clearly put by Volkelt (1914): "A garden that is arranged so as to provide a graceful picture belongs to the artistic-aesthetic. On the other hand, a garden which lies there in neglect and charms precisely because of the wild tangle of grass, flowers and bushes is natural-aesthetic. A girl who dresses and adorns herself with the intention of enhancing the impression of her beauty is in this respect acting as an artist. But anybody who dresses in a pleasing way without in the least selecting his clothing with a view to its aesthetic effect is a case of the natural-aesthetic".
>
> (Berlyne, 1971, p. 116)

The two terms appear to be almost synonymous.

Skate

The dictionary, (Webster's, 1965, p. 814 and 1974, p. 349) offers a particularly unexciting definition of the word skate: "to glide on ice on metal runners on boots propelled by the alternate action of the legs". John Curry gives a more romantic definition:

> In all kinds of skating, regardless of style, the basic elements are speed, precision of balance and fluidity of movement. These constitute the essence of skating and are the definitive aspects that give skating its inherent character.
>
> (Tulenko, 1980, p. 35)

The author has always considered skating as "Flight"; and although this may not be a realistic definition, gliding along on a steel blade which offers very little friction and jumping into the air at high speed must certainly bring one as close to "flying" as he is

ever going to get! Toller emulates this stance in his statement:

> Wings are not only for birds; they are also for minds.
> (Oglanby, 1975, p. 64)

For the purposes of this study the author will adopt the following as his operational definitions:

Create: The skater discovers, generates or invents an unusual move.

Originate: The skater creates a move that he alone has not felt or performed even though another skater may have experienced a similar thing in some other time and place.

Art: The skater's use of skill, taste and creative imagination in the production of an aesthetic performance.

Aesthetic: Ice skating which is pertaining to, or sensitive to the beautiful or artistic.

Skate: To glide on ice on metal runners on boots (propelled by the alternate action of the legs), the desired result being speed, precision of balance and fluidity of movement.

CHAPTER II

A LOOK AT THE LITERATURE

Characteristics of Creative People

Taylor and Holland (1964), in their article "Predictors of Creative Performance", have outlined the following intellectual, motivational, and personality characteristics of the creative.

Intellectual Characteristics of Creative People

curiosity	originality
redefinition	adaptive flexibility
elaboration	spontaneous flexibility
associational fluency	word fluency
expressional fluency	ideational fluency

> In broader terms, a few components of memory, cognition, and evaluation, more of convergent production, and even more of divergent production are involved in creative work. Divergent production, that is, the production of multiple possible solutions, is an area which has been overlooked, and it appears to be one important factor in the study of creative talent, since it includes the production of ideas in quantity and in quality, originality, flexibility, sensitivity and ability to redefine . . . .
> Undoubtedly, convergent (reductive) thinking, the type of thinking which narrows down the possibilities and focuses upon producing a single solution, also has a role in creative work. (p. 20)

> the ability to see patterns in data
> the ability to sense problems
> the capacity to be puzzled
> the ability to sense ambiguities
> the ability to question effectively

> A keen observer once said that part of Einstein's genius was his inability to understand the obvious. Thus the rejection of one's own and other people's superficial explanations and the ability to know when you don't know may be crucial to making

original contributions. (p. 21)

As the advisors (three very patient and understanding men) are well aware, it has taken the author of this thesis a good deal of time to bring it to a completion. It is probable that they understand that he finds solace in the following statement.

> Creative persons in many fields have stated that they work intermittently over long periods of time (though perhaps almost continually below the conscious level) on their key problem. (p. 22)

Frank Barron re Creative People:

- more open to relevant experience
- more observant (seeing both what others see and what they do not see)
- place a high value on accurate reporting of their observations and have the ability to make such observations explicit
- sense more complexities in the world than others do
- are more complex as persons
- make richer syntheses
- note their own impulses more (p. 23)

Taylor and Holland indicate that it is likely that some of these intellectual components underlie some of the motivational forces in the creative person and are linked significantly to certain personality characteristics as well.

Motivational Characteristics of the Creative Person:

- curious
- enterprising in his ideas
- intellectually persistent
- tolerant of ambiguity
- shows initiative in his area of work
- likes to think and to manipulate ideas
- has an inner need for recognition
- needs variety and autonomy
- has a preference for complex order and for challenges therein
- has an esthetic and to some extent religious orientation

- resists premature closure and crystallization of concepts though he has a strong need for ultimate closure
- desires mastery of a problem
- finds challenging the intellectual ordering of the apparently unclassifiable
- wants to improve on currently accepted orders and systems
- uses passional sources of energy and kinesthetic cues
- displays high energy and vast work output through disciplined work habits (p. 24)

Personality Characteristics of Creative People:

There is some evidence that creative persons are more:

- autonomous than others
- self-sufficient and independent in judgement (they go against group opinion if they feel it is incorrect)
- open to the irrational in themselves
- stable
- feminine in interests and characteristics (especially in awareness of their impulses)
- dominant and self-assertive
- complex
- self-accepting
- resourceful and adventurous
- radical (Bohemian)
- self-controlled
- emotionally sensitive
- introverted but bold (p. 28)

Whereas the typical person focuses on adjusting to his environment, the creative individual tries to adjust the environment to him.

In summary the reader should consider the following as the characteristics of a creative skater:

Intellectual: curious and flexible but slow working

Motivational: needs variety, recognition and autonomy, desires complexity, discipline and mastery

Personality: autonomous and self-sufficient, dominant, complex and stable.

Education and Creativity

A consideration of the research done over the past ten years on the subject of Creativity in the field of Education reveals that the writings of Paul Torrance appear most applicable to the topic "Creativity in Skating". After examining three of Torrance's works the author finds himself in agreement with the following statements:

> Creative thinking has not been rewarded and valued in our educational system
>
> (Torrance, 1970, p. 356)

> We cannot say that an individual is fully functioning intellectually if the abilities involved in creative thinking remain undeveloped, unused, or paralyzed.
>
> (Torrance, 1964, p. 51)

> Schools are legitimately concerned about the mental health of children, adolescents, college students and adults. They would like to be able to help their students avoid mental breakdowns and achieve healthy personality growth.
>
> (Torrance, 1970, p. 356)

> Although we lack scientifically developed information concerning the relationships between creativity and mental health, scattered evidence from a variety of sources leaves little question but that the stifling of creative desires and abilities cuts at the very roots of satisfaction in living and ultimately creates overwhelming tension and breakdown.
>
> (Torrance, 1964, pp. 51 & 52)

> Creative thinking can contribute importantly to the acquisition of information and educational skills.
>
> (Torrance, 1964, p. 53)

> There is little doubt that one's creativity is his most valuable resource in coping with life's daily stresses.
>
> (Torrance, 1970, p. 356)

> Many things can be learned more economically in a creative situation than in an authoritarian one and some people who learn little by authority can learn more creatively.
>
> (Torrance, 1964, p. 53 and 1970, p. 358)

> The highly creative child appears to learn as much as the highly intelligent one, without appearing to work as hard.
>
> (Torrance, 1964, p. 54)

It appears that highly creative children are learning and thinking when they look like they are simply "playing around" (Torrance, 1964, p. 54) Their tendency is to learn more effectively by creative means than by authority. They may engage in manipulative or exploratory activities, many of which are discouraged or even forbidden in a traditional setting. As Torrance (1970) states: "They enjoy learning and thinking, but their methods look like play rather than work" (p. 359). He goes so far as to link creative characteristics to survival of our species:

> It has long been recognized that creativity is a distinguishing characteristic of outstanding individuals in almost every field. It has been generally conceded that the possession of high intelligence, special talent, and technical skills is not enough for outstanding success. Creativity is important in scientific discovery, invention, and the arts. Considerable importance is given to love of learning, curiosity, intellectual honesty and independence, and capacity to think clearly. It takes little imagination to recognize that the future of our civilization - our very survival - depends upon the quality of the creative imagination of our next generation.
>
> (Torrance, 1964, pp. 54 & 55)

It is the author's opinion that the time for radical change in teaching methods used with figure skaters is long past due. The skating instructor must attempt to promote creative expression in his

students. Traditional instruction of skaters is extremely formal and structured with a one-to-one relationship between pupil and teacher. Basic steps, patterns, and moves are repeatedly practiced with major emphasis on technique and duplication of positions accepted by most as "standard", (very much like classical ballet). For the creative skater such an environment becomes increasingly stifling. The instructor must learn to "create" an environment that is both warm and open to, not only allow, but promote, innovation and improvisation.

Torrance appears to find need for greater emphasis of creativity in education. He states that the individual is incapable of full intellectual functioning, coping with life's daily stresses, and proper mental health if he is confined to traditional teaching processes. If the student is allowed an environment where exploration and "discovery" are emphasized over the usual teacher-centered "command" situations, the result is a more intellectual, curious, and independent individual. The author finds Torrance's works most supportive of the essence of this thesis: perhaps even a justification of the study.

Skaters and instructors find the world of figure skating highly stressful. Teachers become disillusioned when their pupils repeatedly fail figure tests or place near the bottom in competitions. Many leave the sport in frustration. Ths restrictive environment must be eased. Students must be encouraged to explore their artistic and creative potential.

Inhibitors

Attempts at being creative are often aborted by most skaters due to inhibition of one type or another. A typical fault is a lack of artistic use of the upper body (head, arms, hands and even the trunk and hips). Most skaters are relatively rigid and stiff and some (especially the men) give an almost "military" air. Overcoming this fear to experiment with new moves in order to improve one's appearance and performance could perhaps be considered one of the most difficult tasks of the skater.

Failure

Our North American culture appears to be one of the most success oriented in the world. We neglect to teach individuals how to cope with frustration and failure.

> Every frustration must be prevented, and almost any failure is dreadfully serious. Evidence of the inhibiting effects of this tendency is seen again and again in the individual testing of children on tasks of creative thinking.
>
> (Torrance, 1964, P. 98)

Failure should not be considered a negative characteristic of a student. Educators should learn to emphasize the fact that failure is a natural element of learning, especially when one is exploring the possibilities of a topic (learning through discovery).

> The ability to cope with frustration and failure, however is a characteristic shared by almost all outstanding individuals. Certainly, almost all highly creative scientists, inventors, artists, and writers attempt tasks that are too difficult for them. If they did not attempt these overly difficult tasks, their great ideas might never be born.
>
> (Torrance, 1964, p. 98)

Skating instructors have a good lesson to learn from the Movement Educators who do not always expect a move to be executed in the exact same manner every time by all students. Variety in response should be encouraged, and the concept of failure would be played down.

Stress

Another negative factor of our fast moving and success oriented society is that of the high stress placed on the individual. A skater often feels a great deal of stress resulting from failure to live up to an instructor's selfish expectations or inability to duplicate the performance of world class competitors. It has been suggested that any increase in stress interferes with problem solving and original thinking.

> If discouragement, frustration, or even intense concentration are stressful, and if these stresses disappear before the thinker returns to his problem, their absence might take away the inhibition which had previously prevented the finding of the solution.
> (Wilbert, 1967, p. 45)

Peer Pressure - Peer Orientation

Again and again we hear the term "peer pressure" used in conjunction with inhibition. It appears that many of us are extremely concerned with the opinions of our friends and colleagues; to such an extent in fact, that it affects our behavior. The writer has many times witnessed such inhibition in skaters in that they often avoid doing something "different" for fear of their friends negative reactions.

> Evidence of the inhibiting effects that peer pressures toward conformity exert on creative thinking is too obvious to need enumerations; it appears when we observe children, when we conduct experiments, when we do sociometric studies, and when we study the creative writings of children.
>
> (Torrance, 1964, p.99)

Such evidence of inhibition is readily observable in the adult skater as well as a child.

Questioning and Exploration

Teaching through questioning can be an effective method of educating. However, many instructors tend to avoid questions from their students because such activity is time consuming and sometimes exposes the fact that he does not have an answer. In this situation there is no real harm in the instructor stating honestly that he does not know the answer and leave the topic open for investigation, discussion, and exploration.

> Although educators generally recognize that children need to ask questions and in other ways inquire about the wonders and mysteries around them, tendencies to do so are often brutally squelched. Teachers have many devices for putting the curious child in his place.
>
> (Torrance, 1964, pp. 99-100)

Traditional skating coaches teach by "command" and allow the pupil little opportunity for input or questions.

Overemphasis or Misplaced Emphasis on Sex Roles

North Americans seem to have a rather strict opinion of what is masculine and what is feminine behavior. We tend to push - no, force - others into certain sex roles instead of encouraging a natural development of their personalities.

> Both boys and girls suffer in their creative development from our society's overemphasis or misplaced emphasis on sex roles. Both simply shut out certain areas of awareness and refuse to think about them. Creativity, by its very nature, requires both sensitivity and independence of thinking. In our culture, sensitivity is definitely a feminine virtue, and independence is a masculine one. Thus, highly creative boys are likely to appear more effeminate than their peers and highly creative girls more masculine.
>
> (Torrance, 1964, p. 100)

The male skater who is creative in nature of movement is sometimes considered too effeminate and traditional coaches have discouraged original or creative moves for this reason.

Divergence Equated with Abnormality

> Once even leading thinkers believed "genius" and "madness" to be associated with each other. Many inventors, composers, creative scientists, and other creative individuals were regarded as insane. Although all these beliefs were discredited long ago, somehow the belief has persisted that any divergence from behavioral norms is an indication of something abnormal, unhealthy, or immoral which must be corrected at all costs.
>
> (Torrance, 1964, p. 101)

Work - Play Dichotomy

This is yet another characteristic of our culture which seems to block creative development. Creative exploration often resembles play.

> Children enjoy creative experiences, and their pleasure makes teachers uneasy. School is supposed to be work, and work is no fun. It has been the writer's observation that in schools with an austere, no-fun atmosphere there is the least evidence that the creative thinking abilities are used in learning.
>
> (Torrance, 1964, pp. 101-102)

The teaching-learning environment of the figure skater is usually one of a traditionally rigid training session in which socializing is discouraged. The skater is expected to be very serious about his training; to work hard, and avoid talking to others, and to keep his activity out of the domain of play and good times. After five years of work as an instructor of skating at the University of Alberta, the author is approaching the realization that social interaction and group exploration among skaters in training can be not only motivational but educational. The following have been suggested as instructional procedures resulting in:

Facilitating Forces for Creativity

1. Rewarding varied kinds of talents and creative achievements
2. Helping children recognize the value of their creative talents
3. Teaching children to use creative problem-solving processes
4. Developing creative acceptance of realistic limitations in a problem situation
5. Avoiding the equation of divergency with mental illness and delinquency
6. Modifying the misplaced emphasis on sex roles
7. Helping highly creative children become less objectionable
8. Developing school pride in creative achievement
9. Reducing the isolation of highly creative children
10. Providing sponsors or patrons for certain highly creative children
11. Developing values and purposes
12. Helping highly creative children learn to cope with anxieties and fears
13. Helping highly creative children to develop courage and to tolerate the anxieties of being in the small minority, of exploring the uncertain, etc.
14. Reducing the discontinuities that seem to be associated with entrance into kindergarten, and the fourth and seventh grades

(Torrance, 1964, pp. 102-103)

Six Roles for Teachers, Administrators, Counsellors, Psychologists, etc.

1. Providing the highly creative individual a refuge
2. Being his sponsor or patron
3. Helping him understand his divergence
4. Letting him communicate his ideas
5. Seeing that his creative talent is recognized
6. Helping parents and other understand him

(Torrance, 1964, p. 361)

Twenty Suggestions to Teachers for Nurturing Creativity

1. Value creative thinking
2. Help children become more sensitive to environmental stimuli
3. Encourage manipulation of objects and ideas
4. Teach how to test each idea systematically
5. Develop tolerance of new ideas
6. Be aware of forcing a set pattern
7. Develop a creative classroom atmosphere
8. Teach the child to value his creative thinking
9. Teach children skills of avoiding or coping with peer sanctions without sacrificing their creativity
10. Give information about the creative process
11. Dispel the sense of awe of masterpieces
12. Encourage and evaluate self-initiated learning
13. Create "thorns in the flesh", making children aware of problems and deficiencies
14. Create necessities for creative thinking
15. Provide for active and quiet periods
16. Make available resources for working out ideas
17. Encourage the habit of working out the full implications of ideas
18. Develop skills of constructive criticism
19. Encourage acquisition of knowledge in a variety of fields
20. Be adventurous - spirited yourself

(Torrance, 1964, pp. 92-93)

Aesthetics and the Sciences

The traditional structure of thesis writing dictates that one must relate his material through a scientific method or process: in other words; Procedure (Design), Results, Analysis, and Conclusions. This places the writer in the truly awkward position of having to explain the aesthetic phenomenon of Creative Skating in a scientific manner. Attempts to define, or a least talk Art -- Science can be frustrating to say the least, and even dangerous. The old school of thought was to attempt to keep the two totally separate. However it is the writer's opinion that the two are somewhat cyclic in that a discussion of one almost inevitably ties or leads into the other.

> Aesthetic phenomena are certainly among the most complex of all those with which the behavioral sciences have to deal. In the course of the centuries, art has regularly been compared with, and related to, activities like philosophy and science, which are no less complex.
>
> (Berlyne, 1971, p. 27)

D.E. Berlyne appears to be a leading researcher in the field of Aesthetics and Psychology. A review of some of his work should help us to relate the concept of Creative Activity in Skating to the fields of Psychology and Art. Examination of the following passage brings to mind the interplay of the following four terms:

> Artists - Psychologists
> Nonscientific - Scientific
>
> In humbler and more naturalistic moments, artists have contented themselves with claims to exceptional wisdom and access to mysterious sources of knowledge that are beyond the reach of the average man. "Poetry is the breath and finer spirit of all knowledge" (Wordsworth). "Music is a higher revelation than any philosophy" (Beethoven). "Poets are the

> unacknowledged legislators of the world" (Shelly). "Greatness in art. . . is the expression of a mind of a God-made great man" (Ruskin). "The artistic life (means) to live as a bourgeois and to think as a demi-god" (Flaubert).
>
> (Berlyne, 1971, p. 21)

> It is not for the psychologist either to attack or to defend these attitudes. He can only note them and trace them back to their sources. They and their evaluation belong to nonscientific discussion of artists and the arts. But the fact that works of art and their creators have been held in such awe has certainly made it difficult to adopt the sober, dispassionate stance that scientific examination of aesthetic phenomena must require. It has also inspired a great deal of hostility towards anybody trying to view art coolly and objectively, since any tendency to place art on the same footing as other activities is apt to appear sacrilegious.
>
> (Berlyne, 1971, p. 21)

Scientific study of course deals with facts whereas Art often involves value. It is difficult when dealing with an artistic topic to separate the discussion into matters of fact and matters of value. To consider one kind of question without the other often meets with resistance and misunderstanding. "The difficulty of separating questions of fact from questions of value when dealing with artistic matters and the long-standing traditions that have encouraged the confusion of the two have undoubtedly impeded the scientific study of aesthetic phenomena" (Berlyne, 1968, p.8)

The truly artistic skater uses his/her body as a tool with which to communicate with the members of the audience. Such experiences should involve not only the skater giving of himself to his audiences but also a flow of energy-communication from spectator to artist.

> It is widely held that creative artists produce works of art to express some deep experience, whether it be a "feeling" and "emotion" or an "image", that is evoked in the artist by perception of some specific external object, event, or situation, or by his general experience of life in the past. The work of art if it is successful, causes the audience member to experience something of the same sort; it gives him a similar feeling, puts him in a similar emotional state, or gives him a similar view of some sector of external reality, whether it is physically present at the time or not. This view is not infrequently coupled with the belief that the artistic genius, being capable of far more profound feelings and thoughts than ordinary men, cannot possibly convey what he experiences in its full intensity through his artistic product. All that the rest of us can hope to gain from exposure to his work is a glimpse of profundities that are reserved for him alone.
>
> (Berlyne, 1968, p. 11)

Berlyne continues to state that the modern psychologist interested in behavior does not find this kind of view helpful but that the main problem lies in the fact that such conscious experiences are not readily observable; a major key to scientific study. (Berlyne, 1968, p. 11)

The answer to this problem (which is at the very root of the difficulties presented as one attempts to write this thesis) is simply not available. Examination of several of Berlyne's works exposes his own contradiction of himself. On one hand he feels that it is inappropriate for a behavioral scientist to attempt to scientifically study aesthetic experience:

> Many art lovers like to read detailed accounts of the experiences that a creative artist goes through or that a work of art evokes in the appreciator. Psychoanalytic writings have also fostered interest in accounts of unconscious mental processes that are alleged to play a part in the formation and appreciation of art.

> But all these cannot yet be derived from scientific study in our restricted sense. They cannot yet satisfy the criteria by which a product of scientific study must be judged. In any case, it is one of the tasks of the poet or novelist, and of those forms of art criticism that approach artistic creation, to depict aesthetic experiences in full richness. This alone makes it inappropriate or presumptuous for the behavioral scientist, with his very different techniques and training, to attempt to do so.
>
> (Berlyne, 1971, pp. 7 & 8)

However, in an earlier publication (probably when he was less disillusioned with the complexities involved in discussing Art and Science) Berlyne provides some support for the writer's study by stating:

> So psychologists have now less and less excuse for neglecting aesthetic phenomena. The developments that have just been reviewed offer no end of promising hypotheses and variables for the theorist and the experimenter to manipulate. Above all, the psychological study of art can benefit from proceeding hand in hand with that of related but admittedly different phenomena such as recreation, play, humor, and intellectual processes. A fuller understanding of artistic creation and appreciation must surely throw light on principles of psychology, and especially motivation, that underlie human behavior in general but are otherwise less accessible to investigation. As Mace (1962) has put it, "Psychological aesthetics can contribute to general psychology as much as it receives."
>
> (Berlyne, 1968, pp. 24 & 25)

Many problems arise when one attempts to relate Art and Science. In a study of this nature it is most difficult for the author to consider one discipline without some discussion of the other. Because of the expressive aspects of Creative Skating it is almost indisputable that it is Art, however, instructors are constantly breaking skating into its basic components. Such technical analysis employs the physical laws of Science.

Psychology - Psychobiology - Aesthetics

Berlyne expresses his frustration with the growing generality with which the term "Psychology" is used, and the lack of definition thereof.

> The word "psyche" is a derivation of the Greek verb "psykhein" meaning to "Breathe". Alternative names for "Psychology" have been proposed from time to time, such as "Anthropology", "Behavioristics", "Psychonomics", and "Pragmatology". But it seems unlikely that any of these will catch on. "Experimental psychology" is sometimes used to distinguish the kind of psychology with which we are concerned. But this expression has, unfortunately, acquired a variety of meanings, some of them of rigorous research, based on observation, that do not involve experiments in the strict sense of studies in which an experimenter controls or manipulates a situation.
>
> (Berlyne, 1971, p. 2)

He thereby coins a new term, "Psychobiology and labels it as a scientific discipline. He links this term to Darwin's Theory of Natural Selection and Survival:

> There is one thing that distinguishes the whole atmosphere of modern psychology quite sharply from any psychological discussions of more than a hundred years ago, and that is the imprint of the Darwinian theory of evolution. The theory of evolution has made psychologists realize that behavior they are investigating depends on body structures, including brain structures, that have evolved because of their contribution to biological adaptation. This does not mean that all our behavior promotes survival . . . it means that the processes that underlie our behavior, whether they favor survival or not, must derive from processes that became part of our hereditary constitution because they increased our ancestors' chances of survival.
>
> (Berlyne, 1968, p. 6)

Berlyne continues by suggesting that aesthetic activities perform valuable or even indispensable biological functions and that human beings are healthier and more viable with them than they would be without them.

> So the psychologist cannot feel that he has completed his work and explained a form of behavior until he has placed it in a biological perspective, which means relating it to natural selection and to learning. Every form of behavior must depend on bodily structures, including characteristics of the human nervous system, that have appeared in the course of evolution because they could contribute to the survival of the individual and of the species. This must hold for aesthetic activities as well as for any others, so that the psychological study of art must include a search for the biological origins of art.
>
> (Berlyne, 1971, p. 8)

> Some kind of aesthetic activity is apparently a feature of all the 3000 or so distinguishable cultures that are to be found on the earth's surface. This suggests strongly that art grows out of some fundamental characteristics of the human nervous system. If so, since we use the same nervous system for all our behavior, we can expect the same characteristics to play their part in other forms of activity also. These characteristics and the psychological laws that result from them can surely be brought to light only by considering and piecing together the information furnished by a wide range of lines of research relating art to a wide range of behavior.
>
> (Berlyne, 1971, p. 27)

As Berlyne suggests (1971) "The natural sciences, physics and chemistry, can now predict, control, and explain much of their subject matter with virtual certainty. The behavioral sciences, like psychology, are still a long way from this, although they are advancing progressively in this direction" (p. 4). Already stated was the fact that scientific inquiry hinges on observable behavior. Following

is Berlyne's attempt at a definition of such behavior:

> By behavior is meant changes in the organism that can be accessible to an observer, as distinct from those that only the subject himself can know about. Bodily movements are included, of course, as well as what the subject says spontaneously or in reply to questions. Behavior can also be taken to include processes going on inside the organism, including those in the brain, that can be detected only with the help of sensitive instruments placed in contact with the surface of the body.
>
> (Berlyne, 1971, p. 7)

Therefore:

> What has just been said implies that, as far as aesthetics is concerned, the experimental psychologist or psychobiologist must concentrate on the scientific study of aesthetic behavior. This means the behavior of the creative artist when he is producing a work, the behavior of the interpretative artist when he is performing a work, and the behavior of the "appreciator", (to introduce a word that will conveniently stand for the reader, listener, viewer, or audience member), when he is exposed to a work of art, as well as the behavior through which the appreciator seeks exposure to works of art.

Berlyne has in essence linked aesthetic behavior to survival of the individual and the species. One might assume from his discussion that artistry or creativity in skating is a must. All humans appear to need some outlet for expression and thus the skater must experiment with aesthetic activity as Art grows out of his nervous system. This view supports the author's feeling that skaters must become more creative. It is another justification of the study. Berlyne states that scientific study hinges on observable behavior, thus the research for this thesis is centered on the behavior of skaters and their instructors.

Motivation - Exploration - Collation - Expression

Although human beings enjoy the security of simplicity, regularity and coherence, we do not always maximize it. In fact we often go out of our way to seek their opposites. Experimental findings (Berlyne, 1968, 1966) indicate that human beings and even animals will, if given the opportunity, avoid both extremes of the simplicity-complexity, regularity-irregularity, order-disorder dimensions. This is especially clear when we consider aesthetic material. "A work of art or other aesthetically satisfying stimulus patterns must possess just the right degree of structure, not too much or too little, if the dangers of confusion and incoherence, on the one hand and of insipidity and banality, on the other hand, are to be overcome".
(Berlyne, 1968, p. 17)

We can thus see how aesthetic enjoyment might come from slight irregularities, departures from expectation, and variations on the familiar. We can also begin to understand why art can be satisfying, even if it shakes and disturbs the spectator, reader, or listener profoundly, provided that the disturbance is subsequently resolved. And in general, we can see how the creative artist must thread his way carefully between the perils of excessive novelty, complexity, disorder, uncertainty, and those of excessive regularity, monotony, and triviality. There can be no pleasure or reward if arousal remains at low levels. Similarly, there can be no pleasure or reward if an experience keeps arousal at uncomfortably high levels unless there are prospects of attaining relief by organizing or making sense of it.
(Berlyne, 1971)

The kind of motivational condition that stems from specific exploration depending on uncertainty and on the conflict that results from uncertainty is termed "curiosity" (Berlyne, 1971b, p. 190). Berlyne combines such words as "curiosity, conflict, arousal, novelty and complexity as the "Collative Variables" (1960, 1971a, 1971b). He feels they are directly linked to exploratory-aesthetic behavior.

> Art, as we so often hear, is a form of self-expression for the creative artist and for the performing artist. They are sensitive people, who have strong feelings and thoughts about which they are very excited, and they experience a strong pressure to express them. Even the appreciator, it is often hinted, may have feelings and thoughts akin to those of the artist, and his need to express them may be vicariously satisfied by partaking of their expressive products.
>
> Expressive acts are acts that correspond to the emotional, or more generally motivational, condition of the organism emitting them. They are therefore capable of transmitting information to other organisms about the motivational condition of their originator.
>
> (Berlyne, 1971, p. 284-285)

The skater must therefore perform a routine that is unpredictable; he must depart from what his audience expects. Novel and complex moves that are irregular and unpatterned stimulate the curiosity and motivation of the skater and the audience. Pleasure of the artist as well as the appreciator increases as their levels of arousal are increased. In order for skaters to be creative they must incorporate the collative variables (curiosity, conflict, arousal, novelty and complexity) into their performances.

The following should serve as a synthesis of Chapter II "A Look at The Literature".

In the beginning stages of this study the author and his advisor felt that as it was to be a compilation of the attitudes of skating instructors, it would be unnecessary to undertake a review of literature. However, as the writer became more involved in the topic, he realized it was exploratory in nature and should thereby involve an overview of related research: in particular writings on Creativity in the fields of Psychology and Education. This would hopefully provide a foundation for a work that could be viewed as an effort to pioneer academic research in uncharted territory. The bibliography should illustrate that a fair number of publications were considered but the author eventually selected only a few better known researchers to include in this thesis: basically those demonstrating views paralleling his own lines of thought.

Chapter II opened with a look at the characteristics of creative people. Intellectually they are curious and flexible but slow working. Motivationally they need variety, recognition and autonomy. They enjoy discipline and mastery. Their personalities are dominant, complex, stable, and they display autonomous and self-sufficient behaviour. Perhaps those individuals who possess the above characteristics would be our most creative skaters.

The works of educator-philosopher Paul Torrance provide justifications for this study in that they show agreement with the author's premise that traditional methods of instruction stifle creative response. A variety of teaching approaches is a must if our skaters are to become truly artistically expressive. His views on inhibition shed light on the very sad fact that too many of us are unwilling to take the risks involved in "letting loose" or "being

different" from other members of society. This section on Creativity and Education concludes with Torrance's suggestions on how we, as teachers, can help our students nurture their creative potential.

Psychologist, D.E. Berlyne is a forerunner in the field of Aesthetics and excerpts from several of his publications were included in this chapter. The author attempted to use Berlyne's statements to help show the difficulties surrounding attempts to describe the aesthetic phenomenon of skating within the scientific constraints of the standard or generally accepted form of thesis writing. Of interest also was Berlyne's view that aesthetic behaviour links directly to survival of the individual and the species. Apparently humans must create or they will perish!

Chapter II concludes with a brief look at Berlyne's collative properties: curiosity, conflict, arousal, novelty and complexity. He asserts that these properties must be present within the product of any expressive artist. Without them the performance is repetitive and boring for the audience. Such views further support the underlying premise of this thesis.

CHAPTER III

METHODOLOGY

Sample

Contemporary psychology demands that the researcher concentrate his energy on the study of human and animal behavior. "Almost all contemporary psychology is behavioristic". (Berlyne, 1968, P. 4). We must observe our subjects and infer their inner thought patterns from the behavior they exhibit.

> So, as far as aesthetics is concerned, the contemporary psychologist must regard aesthetic behavior as his primary responsibility. In other words, he must investigate the behavior of the creative artist in producing works of art, the behavior of the performing artist in interpreting them and the behavior of the audience in seeking out exposure to them and reacting to them when in their presence. (Berlyne, 1968, P. 5)

The center of focus of this thesis is the behavior of skaters, and since it is in the field of Education, the author must be concerned with the instruction of skating. Out of this realization evolved the decision to gather information on the behavior of skating instructors. Some attempt had to be made at collecting and recording their opinions on, and methods of: teaching "Creative Skating".

Figure skating instructors are an extremely busy lot. From Monday to Friday their day begins at six or seven A.M. in some cold and dingy ice arena watching patiently as their pupils practice compulsory figures. During the day, while their students are in school, the teachers often hold down a full or a part time job. Back it is to the rink at four P.M. to work with their skaters on free-style and

ice-dancing. Saturdays and Sundays are the major practice sessions. On these days parks and recreation officials allow figure skaters large blocks of time: perhaps four to five continuous hours.

The above is a representative winter schedule of the average figure skating instructor. July and August offer a period of time when the children are free from school restraints and commitments. Thus extra time is allowed for intensive skating practice. Not only are the skaters preparing for the rigors of competition, but they must also work with great intensity to pass a grueling battery of tests. The entire operation often consumes an average of ten to fifteen years of extremely hard work.

If luck has it, involvement by the instructor in a fall or spring skating school may not be obligatory and there may be some allowance to devote a little of one's precious time to family, or to a vacation.

Realizing the weight of demands this places on the skating instructors and in light of his own busy schedule, the author felt that the use of personal interviews to survey the attitudes of the teachers was an impossibility. (However as it turned out, lengthy discussions did evolve with a few of the sample members.) It was decided that in light of circumstance, the best method of data collection would be that of a questionnaire.

Over the past twenty years Edmonton, Alberta has farmed a fair number of national and international calibre skaters. Although it has been difficult to compete with the more established clubs in Vancouver, Toronto and Ottawa we have left our mark in several important competitions, and we have had a considerable influence on the development of the "sport-art" in Canada.

Difficulties encountered in distributing and collecting a questionnaire to other parts of the nation soon became all too clear, resulting in a decision to "stay close to home".

Pilot Sample

After consultation with the thesis advisor it was decided that two or three individuals should be selected to test the questionnaire. Who would these individuals be? The author spoke with a few local instructors and combined their opinions with his own (active involvement in dance and figure skating in Alberta for over twenty years) to arrive at a sample. Four skating instructors were chosen, two female and two males, to pilot the questionnaire. All had experienced considerable involvement in skating instruction and competition. Each appeared to be respected for his accomplishments within the Edmonton skating community.

Main Sample

Officials of the local professional skating instructor's organization were contacted. After conferring with them the author selected a sample consisting of all the professionals of Edmonton's top (most successful and competitive) skating clubs. This amounted to a total of twenty-nine teachers from seven selected figure skating clubs. Two more sample members were chosen on the basis of their active involvement in the sport in other capacities.

Instrument Design

An independent study with Marsha Padfield (Professor of Dance, Faculty of Physical Education, University of Alberta) was undertaken

to research the proper methods of developing a questionnaire that would impartially survey the attitudes of the sample. Under her supervision and upon examination of literature guiding one in proper techniques of instrument composition, (Cook, 1951, 1953; Hagan, 1969; Oppenheim, 1966; Thorndike, 1969) the questionnaire was designed.

The author began by brainstorming for ideas. As a question came to mind he recorded it. At times as little as one word or perhaps a phrase was noted and later sentences were developed from these inscriptions. Soon, several questions relating to the topic "Creativity in Ice Skating" evolved. Eventually it became evident that some questions would fall into one area of interest while others would tie together to form another category. The result was a classification of related questions into groups. Amazingly, these tied into literature that the author had been researching and often prompted reading in new subject areas. The questionnaire began to take on the following format:

Creativity and The Fine Arts (Dance Forms and Music)
Creativity and Education
Creative Choreography
Creativity and Sport (Gymnastics)
Creativity and Social Inhibition
Miscellaneous and Unrelating Questions

It was felt that some indication of the strength of agreement or disagreement with each question was a necessity. An attitude scale was thus devised in order that the respondent could identify some intensity of response. The author desired to elicit a reply that would show more depth and variation than a simple "yes" or "no", and thereby each question was succeeded by the terms:

ALWAYS OFTEN SOMETIMES RARELY NEVER

The respondent was to circle one of these terms. Space for a written comment was provided after each question, as well as the opportunity to express oneself in a less restrained manner (paragraphs or essay style) at the end of the questionnaire. Please refer to Appendix A for a sample questionnaire. A sixth category "No Response" has been added to each question for purposes of results tabulation.

Instrument Distribution and Collection

Pilot Sample

The four individuals selected to the pilot study were contacted by telephone. All appeared to be interested and they agreed to complete the questionnaires which were distributed by registered mail. Much to the dismay of the author it took three months to pull in the returns and in the process one of the questionnaires had become lost in the mail. The respondent was simply too busy to complete another. Even so, the information obtained from the remaining three indicated that the pilot had been a success. After consultation with his supervisors the author was delighted to discover that the questionnaire appeared to be appropriate in its original form. Only minor editorial changes were necessary and the content essentially remained the same. Questions seven and eleven were added to the area of "Inhibition and Creative Skating" as they came to the reader's mind after the pilot. A section for a "written out" reaction to the topic of promoting creativity in ice skaters was included to free the respondent from the confines of the questionnaire's format.

The Main Sample

Problems encountered with the postal system during the pilot prompted the decision that a safer and more effective means of distribution and collection was that of personal contact. This indeed proved to be correct; however, it took a great deal of time, much longer than originally anticipated.

Each of the seven selected clubs was visited at least twice. The first contact was for the purpose of personal introduction and to offer explanation of the study. All professionals appeared interested and co-operative. The second visit to each club involved distribution and explanation of the questionnaires. This also served as an opportunity to answer questions regarding the study and to get to know the instructors on a more personal basis. Each time out the author spent an hour or two to watch and to visit with skaters and instructors in order to get a "feel" for the atmosphere and general orientation of each skating club. It was a most interesting experience.

Most of the questionnaires were collected in person, however, this was not possible in all cases due to conflicting work schedules. Some had to be returned in the mail and consequently a few were lost in the mail. Several respondents misplaced their questionnaires and a second (and in a few cases a third) had to be delivered. All in all the process was extremely tedious and frustrating. It involved dozens of trips and phone calls and lasted over a period of eighteen months.

CHAPTER IV

RESULTS

Responses and Comments

This research is a survey of the attitudes of skating instructors. It is exploratory in nature; not statistical. The author felt that when one introduces academically a new field of study such as "Teaching Creative Skating", it is more valuable and important to report the attitudes and opinions of the respondents, rather than get involved in numerous numbers and computations. However, of the thirty-five questionnaires distributed, twenty-nine were collected. This resulted in an eighty-three percent return. Appendix A shows the questionnaire and reports the results.

Below the attitude scale of each question is the number of respondents (out of a total of twenty-nine) who circled that particular descriptor. Immediately after the word "Comments" is a figure representing the total number of respondents who made a comment for that question.

It appeared futile to record all the comments made for each question because:

- some simply restated the question and indicated agreement or disagreement.
- some did not directly relate to the question - off topic.
- some comments were out of the context of the question.
- some comments negated the response shown on the attitude scale for the same question.
- several respondents made the same remarks in different words.

- some comments were contradictory to the question - total opposites.

The author thereby decided to provide a compilation of comments. These "summative comments" assume two forms. Those comments which show basic agreement with the question are preceded by the letter "A"; those showing disagreement are preceded by the letter "D". Please refer to Appendix A for clarification.

Extrapolation of Data

An examination of the responses in the questionnaire reveals the fact that some attempt must be made to report the respondents' general agreement or disagreement with each question. The author has decided to restate the questions to indicate the modal response of the respondents (the categories with the largest number of responses). For example, in consideration of the following statement: "Skaters feel silly and/or awkward while experimenting with various Creative moves", the majority of the responses went to the descriptors OFTEN (12) and SOMETIMES (15). The general feeling for the question was that of agreement and it should therefore be restated as: Skaters OFTEN-SOMETIMES feel silly and/or awkward while experimenting with various creative moves. (12-15)

This will be done for each question. The number of responses (out of twenty-nine) for the chosen category will be shown after each question in brackets.

The following is a summary of results extrapolated from the attitude scale presented in the questionnaire. (Appendix A)

Extrapolated Data - Modal Response

Part I - Dance Forms and Creative Skating

1. Ballet training RARELY causes a skater to be rigid in his/her movement. (12)
2. Ballet training OFTEN helps one to become more creative in her/his skating. (16)
3. Jazz Dance experience RARELY-NEVER limits or inhibits one's "Creative Skating" abilities. (15-11)
4. Jazz Dance training OFTEN promotes artistry in skating. (15)
5. Creative Dance training NEVER-RARELY inhibits one's artistic abilities in ice skating. (14-11)
6. Creative Dance training OFTEN-ALWAYS enhances one's creative abilities in ice skating. (16-10)
7. Ballet is SOMETIMES more applicable to the training of a Creative Skater than is Jazz Dance. (9)
8. Creative Dance is SOMETIMES more applicable to the training of a Creative Skater than is Jazz Dance. (10)
9. Creative Dance is SOMETIMES more applicable to the training of a Creative Skater than is Ballet. (10)
10. Skaters should ALWAYS be equally exposed to all three of these major forms of Dance. (12)
11. An observer can OFTEN see that an outstandingly artistic skater has had a Ballet "background". (7)
12. It is SOMETIMES-OFTEN apparent that an artistic skater had had Jazz Dance training. (13)

13. By observing a skater's artistry on ice one can SOMETIMES-OFTEN tell that she/he has had Creative Dance training. (15-9)
14. Skaters with Creative Dance experience OFTEN-SOMETIMES display a superior artistic expression over those without. (12-11)
15. Creative Dance should SOMETIMES-RARELY be taught to skaters before they begin their skating training. (10-8)
16. Creative Dance should ALWAYS-OFTEN be taught to skaters during their skating training. (12-11)
17. Creative Dance should OFTEN be taught to skaters before and during their skating training. (11)
18. Ballet is SOMETIMES the form of dance which is most suitable to the training of a Creative Skater. (12)
19. Jazz Dance is SOMETIMES-RARELY the most suitable form of dance for training Creative Skaters. (16-7)
20. Creative Dance is SOMETIMES-OFTEN the form of dance which is most suitable for the training of a Creative Skater. (11-6)

Part II - Teaching Creative Skating

A. Creative Skating - School Curriculum - Approaches

1. Ice Skating instruction should OFTEN be provided within the school Physical Education classes. (9)
2. Such instruction should OFTEN-SOMETIMES include explorations in "Creative Skating". (11-8)
3. Every school Physical Education lesson in Skating should SOMETIMES include exploration in "Creative Skating": - work on the individual's creative or artistic expression. (8)

4. A skater should SOMETIMES-OFTEN be instructed as an individual when experimenting in the area of "Creativity". (10-5)
5. Skaters should OFTEN-SOMETIMES be taught in groups when experimenting with their artistic skating. (11-11)
6. The best instructional approach for promoting a skater's creative expression is NEVER-RARELY "Command". (highly teacher directed - only certain responses are considered correct) (11-8)
7. The best instructional mode to promote "Creativity" in skaters is ALWAYS-OFTEN "Discovery". ("open-learning" - no incorrect response - all body movement patterns are acceptable) (16-11)
8. Group work - Discovery approach, SOMETIMES-OFTEN promotes the creative productivity of <u>all</u> members of a group of skaters. (10-8)
9. Group work - Discovery Approach, OFTEN promotes the creative productivity of the <u>individuals</u> of a group of skaters, but not necessarily <u>all</u> group members. (16)

B. <u>Creative Skating and Gymnastics</u>

1. Skaters should be OFTEN-SOMETIMES taught in gymnastics while they are training for skating. (as well as) (13-8)
2. Gymnastic training would OFTEN help a skater become stronger. (8)
3. Gymnastics would OFTEN-ALWAYS help a skater to become more flexible at the joints. (14-10)
4. Gymnastic training would OFTEN-ALWAYS help a skater to become more agile. (14-9)
5. Gymnastic training would SOMETIMES aid in the area of self-expression (artistry-creativity) of a skater. (8)

C. Music - Other Audio Stimuli - Creative Skating

1. Skaters (no matter what ability or level) should ALWAYS be allowed time to explore movement to various types of music. (19)
2. To become a creative skater one should ALWAYS-OFTEN work as an individual to various selections (styles) of music. (14-9)
3. Small groups of skaters working to a certain seclection of music could OFTEN develop some creative routines. (15)
4. Skaters should SOMETIMES-OFTEN choose their own music for solos, etc. (16-8)
5. An individual skater working with a percussion instrument (examples: cymbal, drum, bells) could SOMETIMES develop her/his creative-artistic skating ability. (10)
6. Small groups of people (each skating with his/her own percussion instrument) could SOMETIMES produce some very expressive sequences. (12)
7. The use of percussion instruments would OFTEN-SOMETIMES help skaters develop better rhythm and timing to music. (11-8)

D. Choreographers and Creative Skaters

1. I OFTEN do the choreography for my skaters. (12)
2. In order to improve their performance, and develop their dancing, artistic and creative abilities, my skaters should ALWAYS-OFTEN have sessions with a choreographer other than myself. (10-10)
3. I RARELY provide my skaters with coaching from a choreographer other than myself. (6)

Part III - Inhibition and Creative Skating

1. A skater's peer group OFTEN feels that it is more acceptable for girls to be "Artistic" than boys. (13)
2. Skater's parents SOMETIMES feel that "Artistic" or "Creative" Skating is more acceptable for girls than for boys. (12)
3. Skater's RARELY-SOMETIMES feel that it is more appropriate for girls to be "Artistic" in their skating than it is for boys. (11-10)
4. Creative skating is NEVER-RARELY more appropriate for a female than it is for a male. (16-10)
5. Skaters attempting flowing-extended movements SOMETIMES feel embarrassed or inhibited. (18)
6. Skaters SOMETIMES-OFTEN feel silly and/or awkward while experimenting with various "Creative" moves. (15-12)
7. Females are SOMETIMES-OFTEN more "Expressive" skaters than males.
8. Skaters RARELY-NEVER fear attempts at "Creative" moves because of increased risk of injury. (19-8)
9. Skaters OFTEN-SOMETIMES fear that if they attempt to be "Creative" others may consider them "Show-Offs". (11-9)
10. Skaters SOMETIMES-OFTEN find it easier to be "Expressive-Artistic" if they have no audience or spectators. (12-9)
11. Skaters SOMETIMES find it easier to be "Artistic" if they have an audience. (17)
12. Our current social values (norms, standars) SOMETIMES inhibit Creative Skating. (10)

Miscellaneous

1. One must RARELY be an expert skater before attempting to become "Creative" or "Artistic" on ice.((20)
2. Routines should be totally choreographed; parts or sections should RARELY be spontaneous. (6)
3. Skaters SOMETIMES enjoy the technical aspect of skating more than the artistic. (18)
4. Skaters OFTEN-SOMETIMES enjoy attempts at creative moves because it makes them unique or novel - it attracts attention. (13-10)
5. A skater should OFTEN have the ability to do a routine "off the cuff" - without previous choreography. (13)
6. I ALWAYS-OFTEN attempt to be "Creative" in my own skating.(10-9)

CHAPER V

CONCLUSIONS

These concluding statements center around the ideas presented by the respondents on the second last sheet of the questionnaire. The instructions at the top of the page read:

> "In your opinion, what are the most important components (essential aspects) of teaching (promoting) "Creativity" in ice skating?
>
> (Appendix B)

From the comments and responses of the figure skating professionals, the author deduced:

1. Skating professionals interested in promoting "Creativity" in their students should encourage off-ice training in at least one of Ballet, Jazz or Creative Dance.
2. If time permits, and the expense is not too great, some participation in all three of these dance forms (Ballet, Jazz and Creative Dance) is preferable.
3. Each form offers something uniquely different for the skater:

   Ballet - disciplines the "loose" skater
   - increases balance, strength and flexibility
   - good for flow and extension

   Jazz - relaxes the "stiff" skater
   - improves agility and rhythm
   - good for quick, sharp moves

Creative
- a must for all skaters
- promotes artistry, self expression and awareness, contrast and variety in movement

4. Encourage off-ice training in gymnastics to increase flexibility, strength and agility.
5. Attempt to transfer knowledge and skill learned off-ice to on-ice activity.
6. Teach students to express themselves with all parts of their bodies. The body becomes the tool or instrument of creative and artistic expression.
7. Proper body line and posture are aesthetically pleasing.
8. Begin with simple creative concepts and expand to more complex ones as skater improves techniques.
9. Provide a supportive environment in which children feel secure enough to experiment freely.
10. Encourage a variety of responses, no one response should be considered totally incorrect unless the instructor must require an absolute response.
11. Attempt, if at all possible, to give positive reinforcement: encourage, don't discourage.
12. Avoid heavy "command" style of teaching, especially in beginning phases. Teacher guided exploration leading to "Discovery" effectively develops creativity.
13. Creative exploration should be encouraged for skaters of all ability levels. However, basic skills such as balance and glide should be present.

14. Allow the skater the option to attempt to create (especially males). Forcing the issue may cause damage and discomfort. We are all socially inhibited to some degree.
15. Encourage appreciation of all types of music: classical, jazz, rock, folk, contemporary, disco, etc.
16. Allow opportunity to create moves to various styles of music. Encourage attempts to feel the music, to express one's moods and personality traits.
17. Hold classroom sessions concerning the theory of skating and music.
18. Teach skaters to blend the glide, flow, stop and go of ice skating to the rhythm of various selections of music.
19. Give students the opportunity to select music for their solos and provide guidance if necessary.
20. At times, coach skaters in their own chosen moves no matter how unorthodox they appear.
21. Encourage pupils to contribute their ideas for solos, pairs, carnival numbers, etc., and use them whenever and wherever appropriate.
22. Allow skaters the responsibility to choreograph certain sections of routines; lend aid and positive reinforcement.
23. Work as a team - "skater and coach".
24. Employ the visual sense as well as the auditory and kinesthetic senses in teaching. To motivate creative experimentation, show skaters films of world class skaters like John Curry, Peggy Fleming, Toller Cranston,

Janet Lynn and Robin Cousins. Use mirrors and video tape recorders so that skaters can learn from watching themselves.

25. Learning to be creative takes time. Start when children are young and not too shy. Inhibition increases with age.

Limitations

The last page of the instrument requested that respondents offer their criticism. The author will employ some of their ideas from this section to suggest some of the negative points of the questionnaire as well as other limitations of the study.

One respondent suggested that there were semantic differences in the questionnaire. An attempt was made to define terms like creative and artistic, etc., in the introduction of the questionnaire to help clarify such terms for the respondent. Unfortunately we can always find some disagreement and arguement with connotations of words.

Even though several respondents suggested that there were too many variables it would be quite difficult to account for differences in age, sex and ability of skaters in every question without considerable lengthening of the questionnaire.

There were a few complaints that questions were repetitive. Attempts were made (especially in Part One "Dance Forms and Creative Skating") to restate questions in different ways to determine if respondents were comprehending the concepts presented. The answer

to one question may have cancelled or countered that of another. This was a way of checking up on the respondents understanding and attentiveness. Sure enough, several readers ended up contradicting themselves. This could indicate error in the writer's presentation, or a lack of attention on the part of the reader, or both.

Some respondents found it difficult to respond to some questions using the scale provided. They would rather have used a simple yes or no. The author desired depth of response to display intensity of agreement or disagreement.

Many found the questionnaire too long and time consuming. It was not until the author began to compile the data that he realized that the respondents had to put a great deal of energy into the questionnaire.

The problem of discussing an Artistic subject within the confines of a scientific theses has already been discussed at length in Chapter II.

The study was extremely interesting and thought provoking. Perhaps, though, the author "bit off more than he could chew." Creativity proved to be a deep and difficult subject.

The nature of this topic demanded a writing style that, to some, could be considered much too personal for a thesis.

Positive Criticisms of Respondents

- The questions were interesting and informative.
- It is much too easy for figure skating instructors to get caught up in teaching compulsories and technique. Too much of this can be damaging and destructive, not only physically but to one's self-concept.
- A thorough questionnaire containing all possible questions to determine where and how creativity in skating can be established and developed.
- There is a good deal of room for "Creativity" in ice skating. The structure of skating as outlined by the International Skating Union and the Canadian Figure Skating Association need not be considered the only method of skating.

It was statements like these that made all the work involved in this study worth it!

The following is a direct quote from the final page of one of the questionnaires:

> I found the survey quite long and time consuming but am well aware of the necessity of this, to gain, in a complete form all the necessary angles and tangents of your basic theme "Creativity in Skating". I am very pleased - no, OVERJOYED, that someone is taking such a tangible, concrete interest in this area of skating. I'm sure a lot will come from it and I am surely looking forward to examining the results with you and others. It works both ways too. You have caused a great deal of inner searching within myself plus, finally, a verbalization of things I have believed and felt

for so long yet had never had need to justify.
All in all, it has done as much for me as for
your - so Dash, THANK YOU.

These comments reflect the value of this study. The author will distribute copies of the results and conclusions to the Edmonton Figure Skating Clubs.

Recommendations

1. Several of the respondents suggested that workshops in "Teaching Creative Skating" be held for instructors of skating in the Edmonton area. Such a task would indeed be a phenomenal undertaking. It would be extremely difficult to choose a date when all could be gathered in one place. However, the preparation, execution and evaluation of such an endeavour would undoubtedly be most valuable.
2. Skating instructors should seriously consider the benefits (flexibility, strength and agility) offered by off-ice gymnastic training.
3. Choreographers with extensive training in several forms of dance as well as figure skating are in extremely high demand but they are rare. Provision should be made for accomplished skaters and instructors to increase their knowledge, skill and understanding of Ballet, Jazz and Creative Dance.
4. Instructors must offer a relaxed and supportive environment in which the skater feels comfortable and secure enough to experiment creatively without feeling inhibited.

5. Perhaps the next step in terms of research would be to compare an experimental group of skaters to a group of traditionally trained skaters. The experimental group could require off-ice dance, gymnastic and music appreciation classes. On-ice training may have to involve group experimentation plus a variety of coaching methods and approaches. Such would no doubt result in a lengthy and expensive study.
6. Literature on academic research on Creativity abounds in virtually every field except the Fine Arts. It is particularly lacking in the area of figure skating and it will probably be at least another decade before it "takes flight". It is the author's recommendation to any would-be researcher of Creative Skating to take serious note. Creativity is an extremely broad and almost undefinable concept that requires years to grasp, let alone apply, to any other discipline. Good luck! Remain open-minded, flexible and most important (but unfortunately also most difficult), willing, to alter your own patterns of thinking and living.

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APPENDIX A

THE QUESTIONNAIRE

Number of Responses For Each Step in the Scale

Number and Type of Comments Made by the Respondents

Department of Movement Education
Faculty of Physical Education
University of Alberta
Edmonton, Alberta
February - 1980

NAME OF RESPONDENT

Two areas in which I am actively involved are "SKATING" and various forms of "DANCE". I am an instructor of these and other Disciplines at the University of Alberta.

To fulfill the requirements for a Master of Education Degree, I am writing a Thesis - the topic is: "CREATIVE SKATING".

It is my intent within this dissertation to pull together some ideas from the areas of:

"THE FINE ARTS" "PHYSICAL EDUCATION"

"SKATING"

"SOCIOLOGY" "PSYCHOLOGY"

"MOVEMENT EDUCATION"

Part of my research is to survey the attitudes of Figure Skating Teachers in the Edmonton area concerning the instruction and promotion of "CREATIVITY" in ice skating.

Such is the purpose of this questionnaire, which was pilot tested in the Summer of 1979 by:

Audrey Bakewell - Mary Ann Lopatka
Graham Smith and Archie Zariski

I realize that you are very busy with your own teaching, etc., and I really appreciate your time and energy.

Should you have any questions or simply wish to contact me about the questionnaire, my phone numbers are:

Office: 462-8724

Home: 436-3895

Thank you for your interest!

Dash J. Shoebottom

RESPONDENT'S INFORMATION SHEET

PLEASE COMPLETE

NAME: Total of 29 Respondents ADDRESS:

PHONE: SKATING CLUB:

To help me appreciate your responses please allow me some knowledge of your background and experience in:

DANCE: Average # years of Dance Training (Ballet, Jazz, Creative, Ballroom, Tap, Social, etc.) = 6.25 years

Outstanding Respondents:

- 1 danced with Shumka Ukrainian Dancers
- 1 studied Ballet, Jazz, Modern and Creative at Grant MacEwan College, Edmonton
- 1 studied Jazz with Andre Denise in Eastern Canada (Andre is a chief rival of Brian Foley - Toller Cranston's choreographer)
- 1 was a member of the Swedish National Folk Dancers

SKATING: Average # years of formal training (private instruction in figure skating) = 10.33 years

Twelve members of returned sample (41%) indicated top honors in ice dance tests - Gold Medal.

Outstanding Respondents:

- 8 competed in Canadian National Figure Skating Competitions - 5 at the Senior level
- 1 was California Senior Ladies Champion
- 1 competed in the North American F.S. Competitions
- 2 skated with the show "Ice Follies"
- 1 was the Swedish National Champion
- 1 was both the Scottish and the British National Champion for several years running

TEACHING: Average # years of teaching experience (coaching of figure skaters) = 6.6 years

Outstanding Respondents:

- 1 is the National Director of Canadian Figure Skating Coaches
- 1 has taught both Figure and Roller Skating for 25 years
- 1 has instructed both World and Olympic Competitors

INSTRUCTIONS FOR QUESTIONNAIRE COMPLETION

The questionnaire surveys your attitudes in the following areas:

PART I DANCE FORMS AND CREATIVE SKATING
- effects of Ballet, Jazz, Modern Dance on "Creative Skating"

PART II TEACHING CREATIVE SKATING
A. Creative Skating - School Curriculum - Approaches
B. Creative Skating and Gymnastics
C. Music - Other Audio Stimuli - Creative Skating
D. Choreographers and Creative Skaters

PART III INHIBITION AND CREATIVE SKATING
- fear, peer pressure, embarrassment, and their effects on skaters.

END MISCELLANEOUS QUESTIONS

In order to clarify, some synonyms for "CREATIVE" Skating are:

"ARTISTIC, ORIGINAL, EXPRESSIVE, SPONTANEOUS, EXTRAORDINARY"

1. Due to the comprehensive nature of this questionnaire, please read through the entire questionnaire before responding.

2. Respond in accordance with your:
   a. - Observer's opinion of various forms of dance
      - Personal participation in different dance forms
      - Experience with the instruction of various dance forms

   b. - Observer's opinion of skaters
      - Personal skating experience
      - Experience with the instruction of skaters

   c. - Observer's opinion of inhibited behavior as exhibited by skaters
      - Personal inhibitions while you skate
      - Having experienced the skaters whom you instruct to exhibit inhibited behavior

3. Circle the appropriate word after each question:

   ALWAYS OFTEN SOMETIMES RARELY NEVER

4. Your comment after each response will help to:
   - clarify your opinion
   - state your ideas

5. Please answer all 62 questions.

PART I

DANCE FORMS AND CREATIVE SKATING

This first set of questions is designed to survey your attitudes (opinions) concerning the effects of three major "Dance Forms": - Ballet, Jazz, and Creative Dance on "Creative Skating".

1. Ballet training causes a skater to be rigid in his/her movement.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	1	8	12	8	0

COMMENTS: (23) A. rigid, less fluid, weakens back. D. flow, softness, flexibility, grace, expression, posture, fluidity.

2. Ballet training helps one to become more creative in her/his skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	16	9	2	0	0

COMMENTS: (2) A. promotes alternate motions, confidence, control, music appreciation, imagination, ideas. D. too specific in nature.

3. Jazz Dance experience limits or inhibits one's "Creative Skating" abilities.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	1	2	15	11	0

COMMENTS: (19) A. all dance forms help creativity. D. encourages ideas & individuality, fun, inspiring and expanding.

4. Jazz Dance training promotes artistry in skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
6	15	5	2	0	1

COMMENTS: (14) A. promotes emotional & body awareness, agility, footwork, best form off-ice activity. D. 3/4 is choreographed.

5. Creative Dance training inhibits one's artistic abilities in ice skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	1	3	11	14	0

COMMENTS: (15) A. none. D. increases individuality, abstraction, exploration of oneself, realization of hidden talent, feel of music.

6. Creative Dance training enhances one's creative abilities in ice skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
10	16	3	0	0	0

COMMENTS: (11) A. encourages free expression, originality, lack of inhibition, impulsive behavior, an open mind. D. none.

7. Ballet is more applicable to the training of a Creative Skater than is Jazz Dance.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
3	6	9	5	3	3

COMMENTS: (18) A. fine moves, body line, basic positions. D. discipline and mechanics irrelevant to skating.

8. Creative Dance is more applicable to the training of a Creative Skater than is Jazz Dance.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	6	10	5	0	6

COMMENTS: (11) A. expressive, original, body awareness. D. Jazz - precise, teaches rhythm.

9. Creative Dance is more applicable to the training of a Creative Skater than is Ballet.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	6	10	8	1	2

COMMENTS: (14) A. physical & emotional exploration, original, expressive. D. Ballet fine and delicate, related to skating.

10. Skaters should be equally exposed to all three of these major forms of Dance.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
12	6	5	3	1	2

COMMENTS: (19) A. broadens scope & ability, "rounds" skater. D. expensive, no time, all equally important.

11. An observer can readily see that an outstandingly artistic skater has had a Ballet "background".

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
9	7	11	2	0	0

COMMENTS: (19) A. body position, presentation, flow, music interpretation. D. some naturally artistic.

12. It is easily apparent that an artistic skater has had Jazz Dance training.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	8	13	4	1	1

COMMENTS: (13) A. rhythm, body control, short abrupt moves. D. each responds differently to training.

13. By observing a skater's artistry on ice one can tell that she/he has had Creative Dance training.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	9	15	3	0	2

COMMENTS: (12) A. athletic and fluid. D. some have natural creative instinct.

14. Skaters with Creative Dance experience display a superior artistic expression over those without.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
3	12	11	2	0	1

COMMENTS: (13) A. space awareness, total body use. D. born with it, must apply it to skating.

15. Creative Dance should be taught to skaters before they begin their skating training.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
3	3	10	8	4	1

COMMENTS: (18) A. if possible, use of arms & legs, hampers inhibition. D. impractical, team skating techniques first.

16. Creative Dance should be taught to skaters during their skating training.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
12	11	5	0	0	1

COMMENTS: (12) A. if feasible, best alternative, opens mind, rounds skaters style. D. none.

17. Creative Dance should be taught to skaters Before and During their skating training.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
6	11	5	5	0	2

COMMENTS: (16) A. advantageous, encourages exploration & body awareness. D. concentrate on skating fundamentals first.

18. Ballet is the form of dance which is most suitable to the training of a Creative Skater.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	6	12	7	1	1

COMMENTS: (12) A. form, technique, discipline, posture, arm awareness. D. lacks dynamics, tense & stiff, stop & start..

19. Jazz Dance is the most suitable form of dance for training Creative Skaters.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	2	16	7	1	2

COMMENTS: (8) A. rhythm,agility, popular "show biz" style. D. too formal & specific, depends on skater's needs,

20. Creative Dance is the form of dance which is most suitable for the training of a Creative Skater.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
6	6	11	3	0	3

COMMENTS: (15) A. free flowing like skating, ends inhibition, interpretive, expressive, fluid, exploratory. D. depends on person's build, personality & preferences, often born creative, not taught.

PART II

TEACHING CREATIVE SKATING

Your responses to this second set of questions could help to provide the framework for the instruction of Creative Skating within our school system in future years.

A. CREATIVE SKATING - SCHOOL CURRICULUM - APPROACHES

1. Ice skating instruction should be provided within the school Physical Education classes.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
8	9	9	1	2	0

COMMENTS: (19) A. basics, facilities available, surveys & discovers talent. D. no time, poorly qualified teachers, requires intense training.

2. Such instruction (as indicated in the above question) should include explorations in "Creative Skating".

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	11	8	4	4	0

COMMENTS: (15) A. discovery & expression, simply introduced. D. teachers unqualified, basic skating skills first frightens males.

3. Every school Physical Education lesson in Skating should include explorations in "Creative Skating": - work on the individual's creative or artistic expression.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
4	7	8	8	2	0

COMMENTS: (9) A. teach along with basic skills & techniques, if advanced & confident. D. just an introduction to basic skating.

4. A skater should be instructed as an individual when experimenting in the area of "Creativity".

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
8	5	10	5	1	0

COMMENTS: (20) A. individual characteristics & needs, less inhibition alone. D. limited time, many students shy & inhibited alone, requires maturity.

5. Skaters should be taught in groups when experimenting with their artistic skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	11	11	3	1	1

COMMENTS: (19) A. receives new ideas, group deters inhibition. D. simply copy others, observers cause inhibition, use both 4 & 5.

6. The best instructional approach for promoting a skater's creative expression is "Command". (highly teacher directed - only certain responses are considered correct)

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	2	4	8	11	4

COMMENTS: (15) A. at first, teacher illustrates & creates, student adds later. D. not original, creativity is personal. develops individual stvle.

7. The best instructional mode to promote "Creativity" in skaters is "Discovery". ("open - learning" - no incorrect response - all body movement patterns are acceptable)

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
16	11	1	1	0	0

COMMENTS: (13) A. individuality, experimentation & self-confidence, instructor guides basics with variation. D. accomplished skaters only.

8. Group work - Discovery approach; promotes the creative productivity of <u>all</u> members of a group of skaters.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
4	8	10	5	1	1

COMMENTS: (14) A. promotes competition & new ideas. D. some ignored or need special attention, copy don't create, socially inhibiting.

9. Group work - Discovery approach; promotes the creative productivity of the <u>individuals</u> of a group of skaters, but not necessarily <u>all</u> group members.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
5	16	5	1	0	2

COMMENTS: (10) A. individual needs and interests, praise & encourage all, no one left out, not all are attentive, inhibited in group. D. gain from others.

B. CREATIVE SKATING AND GYMNASTICS

1. Skaters should be taught in gymnastics while they are training for skating. (as well as)

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	13	8	5	1	0

COMMENTS: (21) A. enhances flexibility, strength, coordination, kinesthetic awareness, jumping, flight, rotation, confidence. D. too stiff, risk injury, develops wrong muscles, dance better.

2. Gymnastic training would help a skater become stronger.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
9	8	9	1	0	2

COMMENTS: (10) A. for competitors, mostly pairs, gear to skater's needs. D. better for flexibility, may develop conflicting muscles.

3. Gymnastics would help a skater to become more flexible at the joints.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
10	14	4	1	0	0

COMMENTS: (8) A. good warm-up skills, whole body flexibility, aids creative expression. D. knees too stiff, weakens lower back.

4. Gymnastic training would help a skater to become more agile.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
9	14	5	1	0	0

COMMENTS: (5) A. free exercise compares to free skating, increase in moves and reflexes. D. skater appears too stiff.

5. Gymnastic training would aid in the area of self-expression (artistry - creativity) of a skater.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	8	8	10	0	2

COMMENTS: (17) A. increases fine, delicate and whole body movements, self-confidence, presentation, expression & grace, especially floor hockey. D. must be advance gymnast, stiff & rigid, even floor exercise needs dance influence.

C. MUSIC - OTHER AUDIO STIMULI - CREATIVE SKATING

1. Skaters (no matter what ability or level) should be allowed time to explore movement to various types of music.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
19	9	1	0	0	0

COMMENTS: (12) A. excellent stimulus, relevent, develops personality, style, confidence, creativity & interpretive abilities. D. age restriction.

2. To become a creative skater one should work as an individual to various selections (styles) of music.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
14	9	5	0	0	1

COMMENTS: (13) A. discovery, rhythm, mood, emotion, feeling, exploration. D. new opinions from others, only when older.

3. Small groups of skaters working to a certain selection of music could develop some creative routines.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
6	15	5	2	0	1

COMMENTS: (10) A. collective ideas & routines, discipline, unison, great for ice show numbers. D. just older skaters, some not creative.

4. Skaters should choose their own music for solos, etc.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
3	8	16	0	0	2

COMMENTS: (23) A. with assistance & guidance from professional, exposes personality & style. D. inappropriate choices, not young skaters, not competitors.

5. An individual skater working with a percussion instrument (examples: cymbal, drum, bells) could develop her/his creative - artistic skating abilities.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	6	10	8	2	3

COMMENTS: (16) A. good for understanding & appreciating music, rhythm, timing, tone, footwork & free dance. D. inhibits movement & interpretation, ability to skate first.

6. Small groups of people (each skating with his/her own percussion instrument) could produce some very expressive sequences.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	7	12	6	0	3

COMMENTS: (10) A. unison, rhythm, combination of ideas, security of group. D. peer pressure, social inhibition.

7. The use of percussion instruments would help skaters develop better rhythm and timing to music.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
4	11	8	3	1	2

COMMENTS: (15) A. good for ice dancing. D. some just "bang away", restricts skating, too mechanical, restricts flow, on floor only.

D. CHOREOGRAPHERS AND CREATIVE SKATERS

1. I do all of the choreography for my skaters.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
8	12	8	1	0	0

COMMENTS: (19) A. coaches set & guide, skaters provide input & ideas. D. skaters should do own, other coaches & choreographers help.

2. In order to improve their performance, and develop their dancing, artistic and creative abilities; my skaters should have sessions with a choreographer other than myself.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
10	10	5	0	3	1

COMMENTS: (20) A. if available, should be a skater, increases ideas. D. coach is quite capable alone, threatened by outside intervention, expensive.

3. I already do provide my skaters with coaching from a choreographer other than myself.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	2	8	6	10	2

COMMENTS: (18) A. in summer school, when available, for more serious skaters. D. no need, skaters at low level, no time, no quality skating choreographers available in Edmonton.

PART III

INHIBITION AND CREATIVE SKATING

1. A skater's peer group feels that it is more acceptable for girls to be "Artistic" than boys.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
3	13	6	7	0	0

COMMENTS: (15) A. unfortunate but true, hockey dominates. D. this attitude is slowly changing over the years, Toller helped.

2. Skater's parents feel that "Artistic" or "Creative" Skating is more acceptable for girls than for boys.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	8	12	6	0	2

COMMENTS: (10) A. older social values, some raise eyebrows if style is feminine. D. some open minded, realize the "art" form.

3. Skater's feel that it is more appropriate for girls to be "Artistic" in their skating than it is for boys.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	6	10	11	1	0

COMMENTS: (11) A. None. D. recognize expressive potential in artistry, not for high level competitors, more for general public, trend is changing.

4. Creative skating is more appropriate for a female than it is for a male.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	2	1	10	16	0

COMMENTS: (5) A. males & females should be equally creative, perhaps in different ways. D. skating is a creative activity. creativity = beauty.

5. Skaters attempting flowing - extended movements often feel embarrassed or inhibited.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	9	18	1	0	1

COMMENTS: (18) A. especially in beginning stages, peer pressure, social conformity. D. depends on level of training, personality, confidence, strength & balance

6. Skaters feel silly and/or awkward while experimenting with various "Creative" moves.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	12	15	2	0	0

COMMENTS: (13) A. shy, lack confidence in creative abilities, must experience success, frightened of new self image. D. love attention, enjoy opportunity.

7. Females are more "Expressive" skaters than males.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	9	10	4	2	4

COMMENTS: (12) A. society dictates females show emotion, males restraint. D. equally expressive, perhaps in different ways.

8. Skaters fear attempts at "Creative" moves because of increased risk of injury.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	0	2	19	8	0

COMMENTS: (12) A. deep edges are risky. D. mental fear, not physical, fear of embarrassment, any skating has its risk, takes courage.

9. Skaters fear that if they attempt to be "Creative" others may consider them "Show-Offs".

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	11	9	6	1	0

COMMENTS: (14) A. self conscious, need to talk to professional. D. admired by others, attitudes changing.

10. Skaters find it easier to be "Expressive - Artistic" if they have no audience or spectators.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
5	9	12	3	0	0

COMMENTS: (13) A. especially in learning phase, can "let go". D. some come alive & enjoy an audience.

11. Skaters find it easier to be "Artistic" if they have an audience.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
1	4	17	2	0	5

COMMENTS: (10) A. many enjoy the attention, practice alone first. D. not a "peer" audience - is he skating for his audience or himself?

12. Our current social values (norms, standards) inhibit Creative Skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	8	10	8	2	1

COMMENTS: (18) A. males conform to strict social values, afraid of homosexual labels. D. recognized as Art, more acceptable than a few years ago.

MISCELLANEOUS

1. One must be an expert skater before attempting to become "Creative" or "Artistic" on ice.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	2	0	20	7	0

COMMENTS: (15) A. None. D. even beginning skaters should attempt to be creative, easier with greater technical competence.

2. Routines should not be totally choreographed; parts or sections should be spontaneous.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
3	3	7	6	10	0

COMMENTS: (18) A. advanced confident skater, know music, looks natural. D. competitive routines should be set for balanced use of ice & technical elements.

3. Skaters enjoy the technical aspect of skating more than the artistic.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
0	6	18	3	1	1

COMMENTS: (14) A. emphasis on figure tests and jumping ability, enjoy danger & tension. D. enjoy both equally, matter of personal preference.

4. Skaters enjoy attempts at creative moves because it makes them unique or novel - it attracts attention.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
2	13	10	4	0	0

COMMENTS: (15) A. improves self concept, stimulates. D. some shy of this, personal enjoyment - fun, looks better.

5. A skater should have the ability to do a routine "off the cuff" - without previous choreography.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
7	13	8	0	1	0

COMMENTS: (16) A. freedom, interpretation, imagination, independence, mature skaters. D. set routines for tests & competition.

6. I attempt to be "CREATIVE" in my own skating.

ALWAYS	OFTEN	SOMETIMES	RARELY	NEVER	NO RESPONSE
10	9	6	1	1	2

COMMENTS: (9) A. exploration aids solo composition, avoids stagnation, gain ideas. D. everyday rut - conventional jumps & spins.

In your opinion; what are the most important components (essential aspects) of teaching (promoting) "CREATIVITY" in ice skaters?

Please refer to "Conclusions" - Chapter V.

Thank you very much for completing the questionnaire. Your time and energy in this regard are greatly appreciated.

Please use this sheet for CRITICISM and SUGGESTION:

Please refer to "Limitations" and "Positive Criticisms of Respondents" - Chapter V.